

AUSGEWÄHLTE WERKE

FÜR

KAMMERMUSIK

(CLAVIER).

Netto Mk. Pf.	Netto Mk. Pf.	Netto Mk. Pf.
Oct. Sext. u. Quint. für Pianoforte.		
Blahetka, Léopoldine, Op. 38. <i>Souv. d'Angleterre</i> . Fant. (F), av. Quat.	3 —	
Farrenc, L., Op. 30. 1 ^{re} Quint. (Am.) p. P., V., A., Velle et B.	3 —	
Fesca, Alex., Op. 8. Gr. Sext. (B) p. P., 2 V., Alto, Velle et B.	7 —	
Kalkbrenner, Fr., Op. 66. <i>Gage d'Amidé</i> . Gr. Rond. (B) av. Quat.	3 50	
Mayer, Ch., Op. 60. 2 ^e Allegro de Concert (Fism.), av. Quintour	7 25	
Moscheles, Ign., Op. 35. Grand Sextour (Es) av. V., Fl., 2 Cors (ou Alto et 2 ^e Velle) et Velle	7 50	
— Op. 69. <i>Souvenirs d'Irlande</i> . Gr. Fant. (F), av. Quat.	5 —	
Nicolai, Otto, Op. 25. Fant. et Variat brill. (F) sur des Motifs de l'Opéra: <i>La Norma</i> , av. Quat.	4 —	
Otterström, Th., Quintett f. Pfte., 2 Vln., Viola u. Vcllo.	15 —	
Pixis, J. P., Op. 120. <i>Les trois Clochettes</i> . Rond. brill. (B), av. Quat.	5 —	
— Op. 121. <i>Fant. milit.</i> (B), av. Quat.	5 —	
Rosenhain, Jacq., Op. 30. 1 ^{re} Concertino (C), av. Quat.	5 50	
Schmitt, Aloys, Op. 104. Gr. Sextour (C) av. 2 V., A., Velle et B.	8 50	
— Op. 111. <i>Waldmanns-Lust</i> . Musikal. Scherz f. Pfte., 2 Horn, Violoncell und Contrabass.	3 —	
Thomas, Ambr., Op. 6. Fantaisie brill. (B), av. Quat.	3 —	
Wick, Clara, Op. 7. 1 ^{er} Concert (Am.), av. Quint.	6 —	
Quart. f. Pfte, Viol., Alt u. Vcll. Netto		
Blahetka, Léopoldine, Op. 43. 1 ^{er} Quatuor (A).	5 —	
— Op. 44. 2 ^e Quatuor (Es).	6 —	
Czerny, C., Op. 262. 3 Quatuors. No. 1 (C) No. 2 (Es) No. 3 (F) à 5 50		
Deszczyński, J., Quatuor (Am.).	3 50	
Hermann, Rob., Op. 9. Quartett Fmoll	7 50	
— — — — — Stimmen	9 —	
Kalkbrenner, Fr., Op. 2. Quat. (D)	3 50	
Kirchner, Th., Op. 84. Quartett n.	12 —	
Krogulski, J. V., Op. 2. Quat. (D).	4 —	
Lubin, L., Op. 48. Gr. Quatuor.	7 —	
Marschner, H., Op. 36. Quat. (B).	7 50	
Mendelssohn-Bartholdy, F., Op. 3. 3tes Quartett (Hm.).	5 —	
Müller, C. G., Op. 20. Quat. (Gm.).	5 —	
Schlösser, A. d., Op. 109. 1 ^{tes} Quartett (As)	13 50	
Schneider, W., Onvert. facile (C) p. Pfte, Flüte, Viol. et Vclle.	1 50	
— 12 Variat. (C) über ein belichies Thema f. Pfte, Fl., V. n. Vcll.	1 25	
Weber, C. M. v., Ouv. f. P., V., A., Vcll. No. 1. Freischütz	3 50	
— 2. Jubelouverture.	3 50	
— 3. Oberon	3 50	
Quart. f. Pfte, Viol., Alt und Vcll. Netto		
Weber, Gust., Op. 4. Quartett (Cm) 10 —		
Wilms, J. W., Op. 22. Quat. (C).	4 —	
— Op. 30. Quatuor (F).	4 —	
Trios für Pianoforte. Netto		
Beethoven, L. van, Op. 3. Trio arr. d'après le grand Trio p. Violon en Mi b (Es) p. A. Oechsner.	6 50	
Bergson, M., Op. 5. Gr. Morceau de Salon (D).	3 50	
Biel, C., Op. 9. 13 Variat. fac. sur le Menuet à la <i>Vigano</i> av. Flüte et Basson obl.	1 50	
Giardi, C., Op. 59. <i>Réminiscences de Don Juan</i> , de Mozart. Fantaisie p. Fl. et Cornet à Pist. av. Pfte.	3 —	
Czerny, C., Op. 173. 3 ^{me} Trio (F)	7 50	
Dotzauer, J. J. P., Op. 165. Duo p. 2 Violoncelles av. Pfte.	3 —	
Drouet, L., Op. 151. p. 2 Flätes av. Pfte.	3 —	
No. 1. Rossini, Duo de la <i>Semiramide</i> : „Serbania“.	1 50	
— 2. Paër, Duo del' <i>Agnese</i>	1 50	
— 3. Rossini, Duo de la <i>Semiramide</i>	1 50	
Gouvy, Th., 2 Trios. Op. 18. (A)	7 50	
— Op. 19 (B)	6 75	
Hermann, Rob., Op. 6. Trio Dmoll	9 —	
Hünter, Fr., Op. 14. Trio (F)	2 50	
Kirchner, Theodor, Op. 83. Bunte Blätter. Heft I. II. à n.	4 —	
— Sereade	2 50	
Lachner, Ign., Trios f. P. Viol. u. Viola:		
Op. 37. 1 ^{tes} Trio (B)	6 —	
— 45. 2 ^{tes} Trio (G)	7 —	
— 58. 3 ^{tes} Trio (D)	7 —	
— 89. 4 ^{tes} Trio (Dm)	9 —	
Löwe, C., Op. 12. Grand Trio (Gm.).	5 25	
Marschner, H., Op. 50. 3 Scherzi. Idem einzeln. No. 1 (F).	2 25	
— 2 (A).	1 —	
— 3 (Fm).	2 25	
— Op. 111. Gr. Trio (Gm.).	7 50	
— Op. 121. Gr. Trio (Fm).	7 50	
— Op. 138. Gr. Trio (Dm).	7 50	
— Op. 148. Gr. Trio (Cm).	6 —	
— Op. 167. Trio (F).	7 50	
Mayseder, Jos., Op. 50. Gr. Trio arr. d'après le Quintour en Mi b	5 —	
Mendelssohn Bartholdy, F., Op. 12. arr. d'après le Quatuor (Es)	4 —	
O'Kelly, Jos., Op. 15. Trio (G).	7 —	
Otto, Jul., Op. 6. Trio (Es).	5 —	
Pixis, J. P., Op. 118. 4 ^{me} Trio (Es)	4 50	
— Op. 129. 4 ^{me} Trio (C).	5 25	
— Op. 139. 6 ^{me} Trio (Fism).	6 —	
— Op. 147. 7 ^{me} Trio (Dm).	7 —	
Trios für Pianoforte. Netto		
Pixis, et Bohrer, 3 Trios Nr. 1, 2, 3 à 2 50		
Reissiger, C. G., Op. 40. 3 ^{me} Trio (C).	4 50	
Rubinstein, Ant., Op. 15. 2 Trios. No. 1 (F). No. 2 (Gm.). à n.	9 —	
Schlösser, A. d., Op. 108. Trio (D) f. Pfte., Violine und Vcllo	11 —	
Schneider, Fr., Op. 38. Trio (Es)	4 25	
Schumann, Rob., Op. 5. <i>Impromptus</i> f. Pfte, Viol. u. Vcllo.	4 50	
— Op. 56. <i>Clavierstücke in can.</i> Form f. Clav. V. u. Vcllo.	3 —	
— Op. 105. Trio (Am.) f. Pfte., Violine u. Vcllo	5 75	
— Ausg. <i>Clavierstücke</i> f. Clav., V. u. Vcll.	5 —	
Söchting, E., Op. 65. Trios mit 2 Viol. u. Piano, Violon et Vclle. No. 1	1 75	
— No. 2	2 50	
Thalberg, S., Op. 69. Trio (A)	7 50	
Thomas, Ambr., Op. 3. Trio (C).	3 —	
Zücher, Paul, Op. 15. 2 Serenaden	3 50	
Zopff, H., Op. 26. <i>Kleinere Charakterst.</i> f. V., Vcll. u. Pfte. H. I. II à 4 50		
Zulehner, H., Op. 6. Trio (B).	3 —	
Piano 4händ., Viol. und Vcll. Netto		
Beethoven, L. v., Op. 56. Gr. Polonaise, arr. av. Violon et Vclle	4 50	
— v. K. Burchard	4 50	
Haydn, Joseph, Sinfonien arr. v. K. Burchard.		
No. 1. D-dur.	6 —	
— 2. C-dur.	7 —	
— 3. Es-dur.	7 —	
— 4. D-dur.	7 50	
Marschner, H., Op. 80. Overture	4 —	
Hans Heiling.	4 —	
— Overture <i>Vampyr</i>	4 —	
Mozart, W. A., Sinfonien, bearb. v. K. Burchard.		
No. 1. (C. mit der Fuge) [Jupiter] Op. 38.	7 —	
— 2. (Gm.) Op. 45.	6 —	
— 3. (Es.) Op. 58.	6 —	
— 4. (D). Op. 7.	5 50	
— 5. (C). Op. 34.	7 —	
— 6. (D). Op. 87.	7 50	
— 7. (C). Op. 57.	6 —	
— 8. (D). Op. 88.	6 —	
— 9. (B). Op. 65.	6 —	
— 10. (D). Op. 22.	6 —	
— 11. (A). Op. posth.	5 50	
— 12. (G). Op. 64.	3 50	
Schubert, Franz, Op. 140. Duo f. Pfte zu 4 Händen arr.	10 25	
— Sinfonie. (C dur)		
Andante	4 —	
Scherzo	3 50	
Zöllner, C. H., Op. 12. Variations (Am) av. V. et Guit (ou Vclle).	3 —	
Zorn, B., Gr. Marche her. v. Fr. Schubert f. 4 Hände u. 2 Viol.	3 —	

Eigentum des Verlegers.

LEIPZIG, FRIEDRICH HOFMEISTER.

Sammlung von Violin=Werken

älter und neuerer Meister. • Vierte Reihe.

Für Violine und Pianoforte.

5 Coerne, Louis Adolphe, Op. 60. Schwedische Sonate (Allegro) pathétique. (Minuetto. Rondo)	5 —
4-5 Enna, Aug., Romanze	2 —
3 Falchi, St., Berceuse	2 —
5-6 Fiorillo, 36 Etüden. Pftbegl. dazu v. A. Tottmann. Heft I u. II	3 —
6 Gavilés, P., 24 Etüden. Pftbegl. v. A. Tottmann. Heft I u. II	3 —
2-3 Hägg, J. Ad., Kleine Romanze und Intermezzo	2 —
4 — Drei Charakterstücke	3 —
3 Hermann, R. Petites variat. pour rire	1 50
4-5 — Op. 3. Zwei Stücke: 1. Romanze. 2. Scherzino, compl.	2 —
4 — Op. 13. Sonate Cis-moll	6 —
5-6 Pazetti, P., Op. 7. Souvenir de la Suisse	3 —
4 Popper, D., Op. 65, No. 2. Menuett (D-dur), bearb. von E. Kühns	2 50
6 Schumann, Georg, Op. 12. Sonate (Cis-moll)	6 —
5-6 Scaramelli, Glus. A. de, Op. 10. Introd. e Variazioni	2 25
4-5 Stuncko, F., Op. 8. Vorspiel u. Scherzo	3 —
6 — Op. 10. Romanze	2 —
6 — Op. 15. Concert (D-moll)	6 —
6 — Op. 18. Intermezzo u. Capriccio	3 50
6 — Op. 51. Sonate (C-moll)	9 —
6 — Op. 60. Sonate (A-moll)	8 —

Trios für Pianoforte, Violine und Violoncell.*

(Originale und Übertragungen.)

4 Beethoven, L. v., Op. 3. 'Trio arr. d'après le grand Trio p. V. (Es-dur) p. A. Oechsner	6 50
5 Bergson, M., Op. 6. Gr. Morceau de Salon (D-dur)	3 50
4-5 Czerny, C., Op. 173. 3me Trio (E-dur) Gouvy, Th., Zwei Trios	7 50
4-5 No. 1 (A-dur) Op. 18	7 50
4-5 — 2 (B-dur) Op. 19	6 75
5-6 Hermann, Rob., Op. 6. Trio (D-moll) n	6 —
3 Hünten, Fr., Op. 11. Trio (F-dur) u	2 50
4-5 Kirchner, Theodor, Op. 83. Bunte Blätter. 12 Stücke. 2 Hefte	4 —
2-3 — Serenade	2 50
3 — Sechs Klavierstücke in kanon. Form von Rob. Schumann, Op. 56, frei bearbeitet	3 —
3-4 — Ausgew. Klavierstücke v. Rob. Schumann, bearb. (Träumerei. Glückseligkeit. Aria. Warum. Aus den Skizzen Op. 58, No. 3 u. 4. Abschied aus „Waldszene“. Schlummerlied. Romanze. Nocturne)	5 —
4 Kulenkamp, C. G., Op. 18. Trio (C-dur) n	2 25
3 Lachner, Ignaz, Op. 37. Trio (B-dur) für Pfte, Viol. und Viola	6 —
4-5 — Op. 45. 2tes Trio (G-dur) f. Pfte, Viol. u. Viola	7 —
4 — Op. 58. 3tes Trio (D-dur) f. Pfte, Viol. u. Viola	7 —
4 — Op. 89. 4tes Trio (D-moll) f. Pfte, Viol. u. Viola	8 —
3-4 Löwe, C., Op. 12. Grand Trio (G-moll) n Marschner, H., Op. 50. Drei Scherzi	6 25
3 — No. 1 (F-dur)	2 25
3 — 2 (A-dur)	1 —
3-4 — 3 (F-moll)	2 25
4 — Op. 111. Gr. Trio (G-moll, No. 3 des Trios	7 50
4 — Op. 121. Gr. Trio (F-moll, No. 3 des Trios	7 50

3-4 Marschner, H., Op. 138. Gr. Trio (D-moll), No. 5 des Trios	7 50
3-5 — Op. 138. Gr. Trio (C-moll), No. 6 des Trios	6 —
4-5 — Op. 167. Trio (F-dur) No. 7 d. Trios n	7 50
5 Mendelssohn-Bartholdy, F., Op. 12. Trio arr. d'après le Quatuor (Es-dur) p. V. n	4 —
4 O'Kelly, Jos., Op. 15. Trio (G-dur) n	7 —
4-5 Olto, Jul., Op. 6. Trio (Es-dur) n	5 —
3-4 Pixis, J. P., Op. 118. 4me grand Trio (Es-dur)	4 50
4-5 — Op. 129. 5me grand Trio (C-dur) n	5 25
4-5 — 139. 6me grand Trio (Fis-moll) n	6 —
4 — 147. 7me Trio (D-moll)	7 —
5 Pixis, J. P. et les Frères Bohrer, Drei Trios. No. 1 (G-dur) sur des Motifs du Colporteur d'Onslow n	2 50
5-6 No. 2 (A-dur) sur le Ranz de Vaches de Meyerbeer	2 50
5 No. 3 (F-dur) sur le Thème favori: Le Garçon suisse	2 50
4 Reissiger, C. G., Op. 40. 3me Trio (C-dur) n	1 50
6 Rubinstein, Ant., Op. 15. Zwei Trios. No. 1 (F-dur). No. 2 (G-moll) Neue, vom Komponist. revid. Ausg.	9 —
4-5 Schloesser, Ad., Op. 108. Trio (D-dur) n	11 —
4 Schneider, Fr., Op. 38. Trio (Es-dur) n	4 25
3 Schubert, Franz, Op. 140. Duo für Pfte zu vier Hdn., bearb. für Pfte, Viol. u. Vcll. v. Rob. Wittmann n	10 25
5 Schumann, Rob., Op. 5. Impromptus über ein Thema v. Clara Wieck, eingerichtet von Fr. Hermann n	4 50
4-5 — Op. 105. Trio (A-moll) nach der Sonate für Pfte. u. Viol. arr. von F. G. Jansen	5 75
Söchting, E., Op. 65. Trios mignons	1 75
2-3 — No. 1. G-dur	2 50
2-3 — 2. D-dur	7 50
4-5 Thalberg, S., Op. 69. Trio (A-dur) n	3 —
4-5 Thomas, Ambr., Op. 3. Trio (C-dur) n	3 50
4-5 Zilcher, Paul, Op. 15. Zwei Serenaden n	3 50
Zopf, H., Op. 26. Kleinere leichtere Charakterst. f. Pfte, Viol. u. Vcllo (m. Bezeichnung d. Fingersatzes u. Bogenstrich. v. Alb. Tottmann)	3 —
3 Heft I. Idyll. Im Walde. Wiegenlied. Trinklied. Musette mit Variationen	4 50
3 — II. Präludium und Fuge. 3 Choralfiguren. Sarabande. 2 Menuette	4 50
3-4 Zulehner, H., Op. 6. Trio (B-dur) n	3 —

Trios für 3 Streichinstrumente. (2 Violinen und Violoncell.)

3-4 Lachner, Ignaz, Op. 77. Die gute, alte Zeit. Musikalischer Scherz	2 50
Ries, Hubert, Op. 25. Drei instruktive Trios	3 —
2-3 — No. 1. (G-moll), 3sätzig.	2 —
2 — 2. (D-dur).	3 —
3-4 — 3. (Es-dur).	3 —

Trios für Violine, Viola u. Violoncell.

4-5 Beethoven, L. v., Op. 9. Drei Trios (Es-, G-dur, E-moll)	1 —
3 Eichberg, Jul., Op. 23. Fünf Skizzen (Allegro spirituos. Andantino quasi Allegretto, Waldnacht, Märchen, Genuesisches Ständchen)	4 —
Präger A. H., Op. 42. Trois grands Trios concertants	3 50
Liv. I (Es-dur), 4 sätzig.	3 50
— II (D-dur),	3 50
— III (F-dur),	3 50

Quartette für 2 Violinen, Viola und Violoncell.

6 Abert, J. J., Op. 24. 1tes Quartett (A-dur)	6 —
2-3 Bach, J. S., 6 Fugues arr. p. Guill. Braun. Liv. I	2 —
5-6 Becker, D. G., Op. 4. 1. Quartett (C-moll)	4 50
5-6 — Op. 5. 2. Quartett (G-moll)	4 50
5-6 — Op. 6. 3. Quartett (Es-dur)	5 —
3-5 Billesener, J., Die Friedensfeier. Eine musikalische Vorstellung	3 —
4-5 Braun, W., Op. 13. 2 Quatuors (D, Es) n	7 —
6 Burgmüller, N., Op. 14. 4tes Quartett (A-dur)	5 50
4-5 Dancila, Ch. B., Op. 48. 1er Quatuor (A-dur)	4 50
4-5 — Op. 56. 6me Quatuor (C-dur) n	4 50
5 Decker, Constantin, Op. 14. 1er Quatuor (C-moll)	6 25
4-5 Dotzauer, J. J. F., Op. 12. 2 Quatuors (Es-dur u. G-moll)	4 50
5-6 — Op. 45. 3 Quatuors (A-moll, C-moll, G-dur)	8 —
4-6 Fémy, F. J., Quatuor concert. (B-dur) n	8 —
4-5 Fesca, F. E., Op. 14. Quatuor (B-dur) n	5 —
5-6 Flügel, G., Op. 23. Quartett No. 1 (A-moll)	6 —
8-7 Gerke, C., Op. 1. Quatuor brill. (A-dur) n	4 —
5-6 Gross, J. B., Op. 16. Quatuor No. 2 (F-dur)	4 —
5-6 Hänsel, Aug., Op. 63. Quatuor	4 50
4-5 — Op. 79. Musikalischer Scherz für Quartett in einem Satze	1 25
5-6 Hirschbach, H., Quartett No. 1 (E-moll), Op. 1	5 50
5-6 — Quartett No. 2 (B-dur), Lebensbilder, Op. 29	6 75
5-6 — Quartett No. 3 (D-dur), Lebensbilder, Op. 30	7 25
5-6 — Quartett No. 4 (Fis-moll), Lebensbilder, Op. 31	6 —
5-6 — Quartett No. 5 (A-moll), Lebensbilder, Op. 32	6 75
5-6 — Quartett No. 6 (C-dur), Lebensbilder, Op. 33	5 25
5-6 — Quartett No. 7 (C-moll), Lebensbilder, Op. 34	6 —
5-6 — Quartett No. 8 (F-dur), Lebensbilder, Op. 35	5 25
5-6 — Quartett No. 9 (F-moll), Lebensbilder, Op. 37	4 75
5-6 — Quartett No. 10 (D-moll), Lebensbilder, Op. 38	5 50
5-6 — Quartett No. 11 (E-dur), Lebensbilder, Op. 42	6 50
5-6 — Quartett No. 12 (C-moll), Lebensbilder, Op. 43	6 —
5-6 — Quartett No. 13 (H-moll), Lebensbilder, Op. 49	7 —
4-5 Kirchner, Theodor, Op. 20. Quartett (G-dur). Partitur	4 50
4-5 Lachner, Ignaz, Op. 74. Quartett n	7 —
4 Mendelssohn-Bartholdy, F., Op. 4. (F-moll) arr. nach der Sonate f. Piano-forte u. Viol. von E. W. Eichler n	4 —
4-5 — Op. 12. Gr. Quartett (Es-dur) Part. n	1 —
— Stimmen	2 —
5-6 Mollque, B., Op. 18. Trois Quatuors. No. 1 (F-dur), No. 2 (C-dur), No. 3 (Es-dur)	5 50
5-6 Mühlentuch, H., Op. 1. Quatuor brill. n	3 —
5 Nicola, Charles, Zwei Quartette. No. 1 (Es-dur). No. 2 (B-dur) n	3 50
5-6 Pape, L., Op. 10. 2tes Quart. (Es-dur) n	4 —

* Bei anderer Notierung sind die sich anschliessenden Instrumente angegeben.

In der I. Stufe kommt die 1. Lage mit weniger schnellen Tonfolgen und in der I. - II. und II. Stufe die 1. Lage mit schnellerem Fingerringel und die 2. Lage in Anwendung. In II., III. und III. Stufe findet die 3. Lage und in der III. - IV. und IV. Stufe die 4. Lage (ausnahmsweise auch wohl die 5. Lage) Verwendung. In der IV., IV. - V. und V. Stufe kommt die 5. Lage (vorübergehend auch die 6. Lage) in Gebrauch. Die 6. und 7. und höheren Lagen kommen in der V. - VI., VI., VI. - VII. und VII. Stufe in Verwendung.

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DES VERLEGERS

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à Madame la Comtesse **KALERGIS** née de Nesselrode.

DEUX

TRIOS

(pour)

Piano, Violon et Violoncelle

PAR

THÉODORE GOUVY.

N° 1, in A.
Op. 18. 2 Thlr. 15 Ngr.

N° 2, in B.
Op. 19. 2 Thlr. 7½ Ngr.

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TRIO
PAR
THEODORE GOUVY.

Op. 19.

Allegro moderato. (♩ = 108.)

PIANOFORTE.

cres- cen- do. *dim.* *p*

cres- cen- do. *p*

cresc. *B.*

dim.



4

First system of musical notation, measures 1-4. The key signature has two flats (B-flat and E-flat). The time signature is 12/8. The music is marked *fp* (fortissimo piano). The right hand features chords and moving lines, while the left hand has a steady eighth-note accompaniment.

Second system of musical notation, measures 5-8. The music continues with similar textures, featuring chords and moving lines in the right hand and accompaniment in the left hand. The *fp* marking is present.

Third system of musical notation, measures 9-12. Measures 9-10 show a change in texture with more active right-hand figures. Measure 11 is marked *C.* (Crescendo). Measure 12 features dense chordal textures in both hands, marked *fp*.

Fourth system of musical notation, measures 13-16. Measures 13-14 show dense chordal textures in both hands, marked *fp*. Measures 15-16 continue with similar textures, also marked *fp*.

Fifth system of musical notation, measures 17-20. Measures 17-18 are marked *cresc.* (Crescendo). Measures 19-20 show a change in texture with more active right-hand figures, marked *f* (fortissimo).

Sixth system of musical notation, measures 21-24. Measures 21-22 show a change in texture with more active right-hand figures. Measures 23-24 are marked *p* (piano) and feature triplet figures in the right hand.



The musical score consists of six systems of two staves each (treble and bass clef). The key signature has two flats (B-flat and E-flat). The first system begins with a forte (*ff*) dynamic. The second system starts with a piano (*p*) dynamic. The third system continues the piano texture. The fourth system is marked with a section letter 'E.' and begins with a piano (*p*) dynamic. The fifth system continues the melodic and harmonic development. The sixth system includes a 'cresc.' (crescendo) marking. The notation includes various musical symbols such as notes, rests, beams, slurs, and dynamic markings.

g...loco.



F



G.

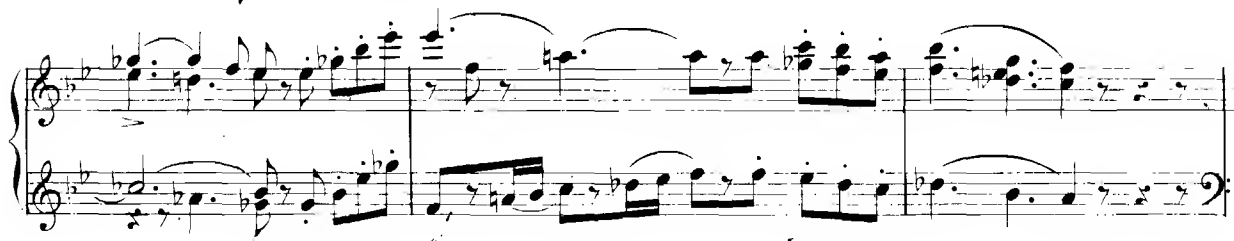
pp *leggiero.*

cresc. *f*

pp *pp*

H.

p *Ped.* *cres* *con* *do.*



I.

The musical score is written for piano and consists of six systems of staves. The first system begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a series of chords in the right hand and a more active bass line in the left hand. The second system includes the lyrics "cres - cen - do." above the right-hand staff. The third system continues the piece with similar harmonic structures. The fourth system introduces a new texture with arpeggiated chords in the right hand and a steady eighth-note bass line. The fifth and sixth systems maintain this arpeggiated texture, with the right hand playing a sequence of chords and the left hand providing a rhythmic foundation. Dynamic markings such as *ff* (fortissimo) and *p* (piano) are used throughout to indicate changes in volume. The score concludes with a double bar line at the end of the sixth system.

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Features a series of eighth and sixteenth notes in both hands, with a key signature of one flat.
- System 2:** Marked with a large **K** and the instruction *leggiero.* It includes triplet markings and a key signature change to two flats.
- System 3:** Includes the instruction *cresc.* and a **f** dynamic marking. The right hand has a *con fuoco.* instruction and a **ff** dynamic marking.
- System 4:** Continues the musical development with various note values and rests.
- System 5:** Features a *ten* (tension) marking with a downward arrow and a *loco.* (loco) marking.
- System 6:** Includes multiple *ten.* markings and a **ff** dynamic marking, concluding the piece with a double bar line.

Allegretto con grazia. (♩ = 104.)

INTERMEZZO.

The musical score is written for piano and bass. It begins with a treble and bass staff. The key signature has one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegretto con grazia' with a quarter note equal to 104 beats per minute. The piece is labeled 'INTERMEZZO.'.

The score consists of seven systems of music. The first system includes a treble staff and a bass staff. The bass staff has a dynamic marking of *mp*. The first system ends with a pedal point marked 'Ped.' and a diamond symbol. The second system also ends with a pedal point marked 'Ped.' and a diamond symbol. The third system includes a treble staff and a bass staff. The fourth system includes a treble staff and a bass staff. The fifth system includes a treble staff and a bass staff. The sixth system includes a treble staff and a bass staff. The seventh system includes a treble staff and a bass staff. The piece concludes with a final cadence in the seventh system.

Dynamic markings include *p* (piano), *cres* (crescendo), *dim.* (diminuendo), and *mf* (mezzo-forte). The piece concludes with a final cadence in the seventh system.

B.

pp

pp

pp

cres - cen - do.

pp

C.

pp

dim.

m. d.

pp

dim.

pp

Viol.

p

pp

diminuendo.

cresc. al

D.

First system of music for section D. The treble staff begins with a forte (*f*) dynamic marking. The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

Second system of music for section D. The treble staff continues the melodic line, and the bass staff provides a steady accompaniment.

Third system of music for section D. The treble staff features a melodic line with a piano (*p*) dynamic marking. The bass staff continues the accompaniment.

Fourth system of music for section D. The treble staff continues the melodic line, and the bass staff provides a steady accompaniment.

Fifth system of music for section D. The treble staff features a melodic line with a crescendo marking. The bass staff continues the accompaniment. The lyrics "cres - een - do." are written below the treble staff.

E.

First system of music for section E. The treble staff begins with a forte (*f*) dynamic marking. The music features a melodic line in the treble and a rhythmic accompaniment in the bass.

sempre *f*

Ped. Ped. Ped. dim. Ped.

p

Ped.

pp Poco più lento. *pp*

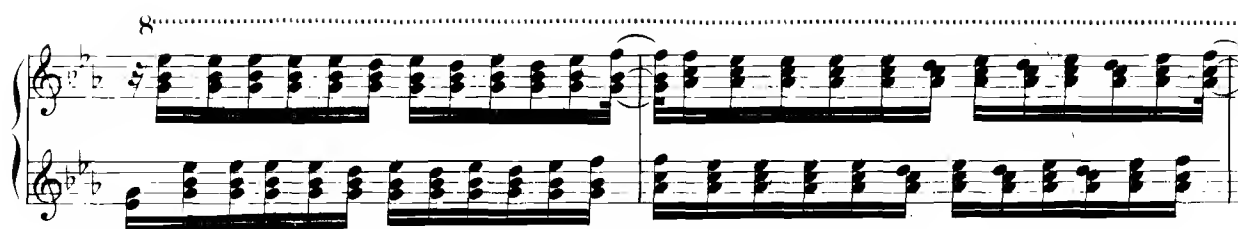
pp

pp rall. en - tan - do. *pp* Ped. attaca.

(♩ = 65.)

ADAGIO.





Poco più mosso.

dim. *dol.* *pp* *pp*

C.

eres - - cen - do.

dim. *riten.*

Tempo 1^o (♩ = 76.)
una corda.

The musical score consists of six systems of staves. The first system is in treble and bass clef, with a key signature of one sharp (F#) and a tempo marking of 76 beats per minute. It begins with a *p dol.* (piano, dolce) marking. The second system continues the melody in the treble and accompaniment in the bass. The third system features a *cres - - - cen - - - do.* (crescendo) marking. The fourth system includes a *f* (forte) marking and a *cresc.* (crescendo) marking. The fifth system features a *pp* (pianissimo) marking. The sixth system continues the piece with various musical notations including triplets and slurs. The score is written for a single piano, with a key signature of one sharp and a tempo of 76 beats per minute.

This page of musical notation consists of six systems of staves, each containing a grand staff (treble and bass clefs) and a single bass staff. The music is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The notation includes various musical elements such as notes, rests, and dynamic markings.

Key markings and features include:

- Dynamic markings:** *cres.* (crescendo), *endo.* (crescendo), *loco.* (loco), *pp* (pianissimo), and *p* (piano).
- Section markers:** **D.** and **E.** are placed above the staves to indicate specific sections of the music.
- Articulation:** Slurs and accents are used to indicate phrasing and emphasis.
- Performance instructions:** The word *loco.* is written above the staff in the fifth system, and *endo.* is written above the staff in the second system.



The musical score consists of five systems of staves, each with a treble and bass clef. The key signature is B-flat major (two flats). The first system includes a dynamic marking *p* and a tempo instruction *Poco più lento.*. The second system includes a dynamic marking *pp*. The third system continues the melodic and harmonic development. The fourth system features a melodic line in the treble and a rhythmic accompaniment in the bass. The fifth system concludes with the instruction *ritar - dan - do.* and a dynamic marking *p*, followed by a pedal point marked *Ped.* and a final chord.

Vivace assai. (♩ = 168.)

FINALE.

The musical score is for a piece titled "Vivace assai." with a tempo marking of (♩ = 168.). The key signature has two flats (B-flat major), and the time signature is 2/4. The piece is marked "FINALE." and begins with a piano (pp) dynamic. The score consists of six systems of piano and vocal staves. The piano part features a driving eighth-note accompaniment. The vocal part includes lyrics: "cen - do. poco - a - poco." and "Ped. Ped.".

System 1: Piano part begins with a piano (pp) dynamic. The vocal part enters with the lyrics "cen - do. poco - a - poco." The piano part has a "stacc." marking.

System 2: The piano part continues with a "cres" (crescendo) marking. The vocal part continues with the lyrics "cen - do. poco - a - poco.".

System 3: The piano part continues with a "cres" (crescendo) marking. The vocal part continues with the lyrics "cen - do. poco - a - poco.".

System 4: The piano part continues with a "cres" (crescendo) marking. The vocal part continues with the lyrics "cen - do. poco - a - poco.".

System 5: The piano part continues with a "cres" (crescendo) marking. The vocal part continues with the lyrics "cen - do. poco - a - poco.".

System 6: The piano part continues with a "cres" (crescendo) marking. The vocal part continues with the lyrics "cen - do. poco - a - poco.".

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical elements:

- System 1:** Treble staff has a melodic line with eighth and sixteenth notes. Bass staff has a simple accompaniment. Dynamic markings *cres* and *ccu* are present.
- System 2:** Treble staff features a rapid sixteenth-note passage. Bass staff has a simple accompaniment. A *do.* marking is in the treble staff.
- System 3:** Treble staff has a melodic line with eighth notes. Bass staff has a simple accompaniment. Dynamic markings *ff* and *loco.* are present. A *R.* marking is in the treble staff.
- System 4:** Treble staff has a melodic line with eighth notes. Bass staff has a simple accompaniment. *Ped.* markings are present in both staves.
- System 5:** Treble staff has a melodic line with eighth notes. Bass staff has a simple accompaniment. *ff* markings are present in both staves.
- System 6:** Treble staff has a melodic line with eighth notes. Bass staff has a simple accompaniment.



The musical score consists of six systems of staves. The first system begins with a piano (*pp*) dynamic and features sixteenth-note runs in the right hand, each marked with a '6' (sextuplet). The second system starts with a fortissimo (*ff*) dynamic and continues with similar sixteenth-note patterns. The third system maintains the piano texture. The fourth system includes a tempo change to *Tempo.* and a dynamic marking of *pp* with a 'Ped.' (pedal) instruction. The fifth system continues the piano accompaniment. The sixth system features a vocal line with the lyrics "smor - zan - do." and a piano accompaniment that is *pp* and *sempre pp staccato.*

Musical notation includes treble and bass clefs, a key signature of two flats (B-flat and E-flat), and various dynamics: *pp*, *ff*, *dim. riten.*, *pp*, and *sempre pp staccato.* Articulation includes slurs, accents, and staccato markings. Tempo changes include *Tempo.* and *sempre pp staccato.*

The musical score consists of six systems of staves, each with a treble and bass clef. The key signature is one flat (B-flat). The notation includes various musical elements:

- System 1:** Features a melody in the treble staff with lyrics "eres - cen - do." and a bass line with chords. A dynamic marking *er* is present.
- System 2:** Includes a section marked **E.** and a tempo change from *poco rit.* to *fa Tempo.*. The treble staff has chords, and the bass staff has a rhythmic pattern.
- System 3:** Features a series of chords in the treble staff, each marked with a pedaling symbol (*Ped.*). The bass staff continues the rhythmic pattern.
- System 4:** Shows a continuation of the rhythmic pattern in the bass staff, with the treble staff having a series of chords.
- System 5:** Includes a section marked *fp* (fortissimo piano) in the treble staff, with a series of chords. The bass staff has a rhythmic pattern.
- System 6:** Features a section marked *ff* (fortissimo) in the treble staff, with a series of chords. The bass staff has a rhythmic pattern.

F.

longue tenue. *pp*

ritard.

a Tempo.

p

cres - - - cen

do.

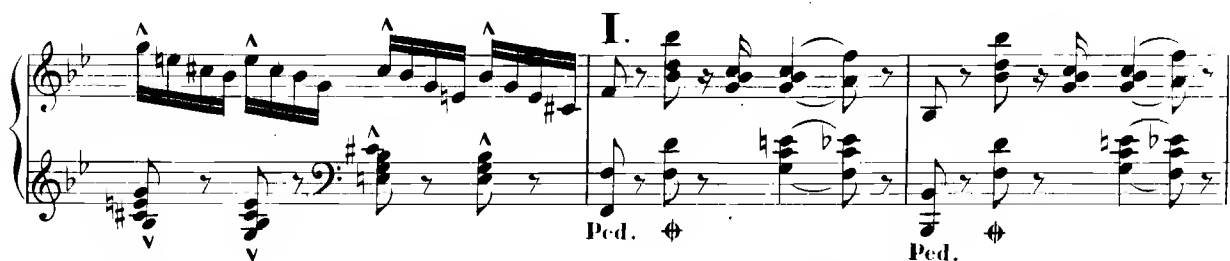
f

G.

pp

staccato.

The image displays a page of musical notation, likely for a piano piece, consisting of six systems of staves. The notation is written in a key signature of one flat (B-flat) and a common time signature (C). The first system includes the lyrics "cres - cen - do." under the notes. The second system continues the melodic and harmonic development. The third system is marked with a Roman numeral "II." and includes the instruction "Ped." (Pedal) with a diamond symbol. The fourth system continues the piece. The fifth system features a dynamic marking of "f" (forte) and a "p" (piano) marking. The sixth system concludes the page with a final melodic and harmonic statement. The notation includes various musical symbols such as notes, rests, beams, and slurs, indicating a complex and expressive piece.



First system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamics include *pp*.

Second system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamics include *pp*.

Third system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes.

Fourth system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamics include *dim.*, *pp*, and *riten.*

K
a Tempo.
p
 Ped.

Fifth system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamics include *p*.

Sixth system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a triplet of eighth notes. Dynamics include *dim.*

First system of musical notation. Treble and bass staves. The bass staff has a *pp staccato.* marking.

Second system of musical notation. Treble and bass staves.

Third system of musical notation. Treble and bass staves. The bass staff has a *cres - cen - do.* marking. The treble staff has a *f* marking.

Fourth system of musical notation. Treble and bass staves. The bass staff has a *cresc.* marking. The treble staff has a *ff* marking.

Fifth system of musical notation. Treble and bass staves. The bass staff has a *p* marking.

Più animato.

Sixth system of musical notation. Treble and bass staves. The bass staff has a *pp* marking. The treble staff has a *cresc.* marking.

This musical score consists of six systems of staves. The first four systems are grand staves (treble and bass clef). The fifth system is a grand staff with an additional treble clef staff on top. The sixth system is a grand staff with an additional treble clef staff on top. The notation includes complex piano textures with rapid sixteenth-note passages in the left hand and more melodic lines in the right hand. Pedal markings (Ped.) are present throughout. A vocal line with the lyrics "cres- een do." is integrated into the third system. The piece concludes with a "poco riten." section followed by a "a Tempo." section.

The first system shows a complex piano texture with rapid sixteenth-note passages in the left hand and more melodic lines in the right hand. The second system continues this texture. The third system introduces a vocal line with the lyrics "cres- een do." The fourth system continues the piano texture. The fifth system features a grand staff with an additional treble clef staff on top, showing a complex piano texture. The sixth system features a grand staff with an additional treble clef staff on top, showing a complex piano texture.

The notation includes complex piano textures with rapid sixteenth-note passages in the left hand and more melodic lines in the right hand. Pedal markings (Ped.) are present throughout. A vocal line with the lyrics "cres- een do." is integrated into the third system. The piece concludes with a "poco riten." section followed by a "a Tempo." section.

L.

The first system of musical notation for the 'L.' section. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 4/4. The first measure shows a melodic line in the treble and a bass line in the bass. The second measure begins with a forte dynamic 'f' and a 'Ped.' (pedal) instruction. The rest of the system is filled with dense, rapid chordal textures in both hands, with repeat signs (double diamonds) indicating repeated patterns.

The second system of musical notation. It continues the dense chordal texture from the first system. The 'Ped.' instruction is repeated. The system concludes with a repeat sign.

The third system of musical notation. It continues the dense chordal texture. The system concludes with a repeat sign.

The fourth system of musical notation. It continues the dense chordal texture. The system concludes with a repeat sign.

The fifth system of musical notation. It begins with a forte dynamic 'ff'. The texture changes from dense chords to a more melodic line in the treble and a bass line in the bass. The system concludes with a repeat sign.

Fine.

148881

M
312
6717.2

**ALLEGRO
moderato.**

5274

VIOLINO.

Arco. *pp* *dim.*

pp *tr* **I.** **II.** *cresc.* *4*

f *E.* *Pizz.* *p*

cresc.

Arco. *f* *n* *n* *cresc.*

cresc. *cresc.* *ff*

F. *dol.*

G. *p* *pp*

leggero stacc. *sempre pp*

cresc. *f*

II.

II.

cres - cen - do.

f

p

2

p

f

p

12/8

I

pp

ff

ff

cres - cen - do.

ff

dim.

ff

dim.

dol. espress.

C

K.

pp

f

cresc.

con fuoco.

ff

ff

5274

VIOLINO.

5

Allegretto con grazia.

INTERMEZZO.

5 *Piano.* 6. 7. *Viol.* *p*

poco cresc.

fz *dim.* *p* **A.**

pp

f *fz* *p* **B.** *tr* *tr* *f*

cres - cen - do.

C. *p*

dim. *pp* *pp*

pp **D.** *cres - cen - do.* *f*

fz

VIOLINO.

p dol. **E.** *cresc.*
f ff *sempre f*
dim. *pp*
Poco più lento. *pp* *dim.* *rall. attacca.* 5
ADAGIO. 1 *pp*
p *dim.*
A. *pp* *p.* *cresc.*
cendo. **B.** *p*
Poco più mosso. 1 *pp*
C. 2 *pp*
cresc. *f* *dim.* *riten.*
Tempo 1° 1 *pp*

The musical score for Violino is written on ten staves. It begins with a treble clef and a key signature of one sharp (F#). The first staff has a dynamic marking of *p dol.* and a section marked **E.** with a crescendo. The second staff has dynamics *f ff* and *sempre f*. The third staff has *dim.* and *pp*. The fourth staff is marked **Poco più lento.** and includes dynamics *pp*, *dim.*, and *rall. attacca.* with a measure number of 5. The fifth staff is marked **ADAGIO.** in 6/8 time, starting with *pp*. The sixth staff has *p* and *dim.*. The seventh staff is marked **A.** with *pp*, *p.*, and *cresc.*. The eighth staff is marked **B.** with *cendo.* and *p*. The ninth staff is marked **Poco più mosso.** with a first ending bracket and *pp*. The tenth staff is marked **C.** with a second ending bracket and *pp*. The eleventh staff has *cresc.*, *f*, *dim.*, and *riten.*. The final staff is marked **Tempo 1°** with a first ending bracket and *pp*.

VIOLINO.

cres - cen - do.

f *cresce.*

pp *cres - cen - do.*

f *tr.*

D. *pp* **E.**

cresce. *p*

F. *ff*

Poco più lento.

p *pp*

ritar - dan - do *pp*

Vivace assai.

FINALE. *pp* *cres - cen -*

A. *f*

do *poco a poco.*

dim. *p* *cres - cen - do.* *f*

VIOLINO.

B.

VIOLINO.

Musical score for Violino, featuring 12 staves of music. The score includes various dynamics and performance markings:

- Staff 1: *ff*
- Staff 2: *ff*, *ff*
- Staff 3: *ff*, *ff*, *pp*, *ritard.*, *pp*
- Staff 4: *p*, *ff*, *pp*
- Staff 5: *cres - cen - do.*, *f*, *pp*
- Staff 6: *cres - cen - do.*, *f*
- Staff 7: *II.*
- Staff 8: *cres - cen - do assai.*
- Staff 9: *ff*, *dim.*
- Staff 10: *I.*, *cresc.*, *f*, *ff*
- Staff 11: *Più tranquillo.*, *3*, *4*, *5.*, *Piùno.*

VIOLINO.

Viol.

Piano. *p dol.* *ff* *dim.* *pp* *riten.* *p* *Piano.* *dim.* *p*

cresc. *f* *p stacc. legg.* *cresc.* *ff* *cresc.*

Più animato. *pp* *cresc.* *f* *L.* *cresc. poco rit.* *a Tempo.* *cres - cen - do.* *ff*

Fine.

TRIO
PAR
THEODORE GOUVY.
Op. 19.

VIOLONCELLO.

ALLEGRO moderato.

Pizz.

p *cresc.*

A. *Arco.* *cresc.* *cen* *do.*

B. *cresc.* *f*

dim. *p*

Piano *f* *5.* *6.*

C. *p* *pp* *cresc.* *cen* *do.* *f*

ff *dim.* *p* *dol.*

Pizz. *Arco.* *dim.* *pp*

D. *pp* *I.* *p* *II.* *tr* *3* *cresc.*

Pizz.

VIOLONCELLO.

Musical score for Violoncello, page 2. The score is written in bass clef with a key signature of one flat (B-flat). It consists of ten staves of music.

The first staff begins with a forte (*f*) dynamic. The second staff is marked **E. marcato.** and starts with a piano (*p*) dynamic, followed by a crescendo (*cresc.*). The third staff features a forte (*f*) dynamic and a 3/4 time signature change, with markings *cresc.* and *cen*. The fourth staff includes a piano (*p*) dynamic, a fortissimo (*ff*) dynamic, and a **F.** section marking. The fifth staff has a piano (*p*) dynamic, a **G.** section marking, and a *dol.* (dolce) marking. The sixth staff is marked **Arco.** and *stacc. legg.*. The seventh staff includes a piano (*p*) dynamic, a **II** section marking, and a *cresc.* marking. The eighth staff has a piano (*p*) dynamic, a *cresc.* marking, and a 4/8 time signature change. The ninth staff features a fortissimo (*ff*) dynamic, a 12/8 time signature change, and a *pp stacc.* marking. The tenth staff is marked **I.** and starts with a piano (*p*) dynamic.

VIOLONCELLO.

cresc.
 ff
 dim.
 p
 pizz. K.
 cresc. Arco.
 Con fuoco. ff
 ff
 Allegretto con grazia.
 Piano.
 INTERMEZZO.
 5. 6. 7.
 Velle. p
 poco cresc.
 A.
 p
 mp
 B.
 ff

The musical score is written for a cello in bass clef. It begins with a series of sixteenth-note passages, marked with a crescendo and fortissimo (ff). This is followed by a section with a decrescendo (dim.) and a piano (p) dynamic. The score then transitions into a section marked 'pizz.' (pizzicato) and 'K.', featuring a series of eighth-note chords. This is followed by an 'Arco.' (arco) section with a crescendo and a 'Con fuoco.' (with fire) section marked ff. The piece then moves into an 'Allegretto con grazia' section, starting with a piano (piano) dynamic and marked 'INTERMEZZO.'. This section includes fingerings 5, 6, and 7, and a 'Velle.' (Vivace) section marked p. The score continues with a 'poco cresc.' (poco crescendo) section, followed by a section marked 'A.' and p. This is followed by a section marked 'mp' (mezzo-piano). The piece concludes with a section marked 'B.' and ff, featuring a trill (tr) and a final chord.

VIOLONCELLO.

f *crescen-do.* *ff*
dim. *p* *dim.*
pp *1* *pp* *p* *2*
pp *1* *p*
D *f*
3 *3* *3* *3* *2* *3* *3* *3* *3*
crescendo. *ff* *p* *staccato.*
E *f* *ff* *sempre f*
dim. *1* *Pizz.* *pp*
Poco più lento. *Arco, pp* *dim.* *5* *rall. attacca.*

ADAGIO. *1* *pp*

p *dim.* *pp* *A*
crescendo.

VIOLONCELLO.

B.
Pizz.

Arc. *p* *dim.* *pp* **Poco più mosso.**

C. *pp* *crescen-* *f* *dim. riten.*

Tempo 1º *pp* *Arco.* *crescendo.* *f* *cresce.* *pp* *crescen-*

D. *tr.* *pp*

E. *p* *cresce.* *ff*

F. *Poco più lento.* *p* *pp* *ritar - dan - do* *pp*

VIOLONCELLO.

Vivace assai.

FINALE.

The score is written for Violoncello in a single system. It begins with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked "Vivace assai." and the section is labeled "FINALE."

The first staff contains a series of eighth and sixteenth notes, starting with a dynamic of *pp* (pianissimo). The second staff continues with a similar rhythmic pattern, marked *cresc. - cen - do poco a poco.* (crescendo - then - do a little by a little). The third staff features a series of sixteenth notes, marked *dim.* (diminuendo) and *p* (piano). The fourth staff continues with a series of sixteenth notes, marked *cresc.* (crescendo), *f* (forte), and *ff* (fortissimo).

The fifth staff is marked *B.* and features a series of sixteenth notes, marked *f* (forte) and *ff* (fortissimo). The sixth staff continues with a series of sixteenth notes, marked *f* (forte) and *ff* (fortissimo). The seventh staff features a series of sixteenth notes, marked *f* (forte) and *ff* (fortissimo). The eighth staff continues with a series of sixteenth notes, marked *f* (forte) and *ff* (fortissimo).

The ninth staff is marked *Pizz.* (pizzicato) and features a series of sixteenth notes, marked *p* (piano). The tenth staff continues with a series of sixteenth notes, marked *ff* (fortissimo). The eleventh staff features a series of sixteenth notes, marked *ff* (fortissimo). The twelfth staff continues with a series of sixteenth notes, marked *ff* (fortissimo).

The thirteenth staff is marked *Pizz.* (pizzicato) and features a series of sixteenth notes, marked *pp* (pianissimo). The fourteenth staff continues with a series of sixteenth notes, marked *pp* (pianissimo). The fifteenth staff features a series of sixteenth notes, marked *pp* (pianissimo). The sixteenth staff continues with a series of sixteenth notes, marked *pp* (pianissimo).

The seventeenth staff is marked *Più tranquillo.* (more tranquil) and features a series of sixteenth notes, marked *Piano.* (piano). The eighteenth staff continues with a series of sixteenth notes, marked *Piano.* (piano). The nineteenth staff features a series of sixteenth notes, marked *Piano.* (piano). The twentieth staff continues with a series of sixteenth notes, marked *Piano.* (piano).

The twenty-first staff is marked *D.* and features a series of sixteenth notes, marked *dim. e riten. a Tempo.* (diminuendo and ritenuto to tempo). The twenty-second staff continues with a series of sixteenth notes, marked *dim. e riten. a Tempo.* (diminuendo and ritenuto to tempo). The twenty-third staff features a series of sixteenth notes, marked *dim. e riten. a Tempo.* (diminuendo and ritenuto to tempo). The twenty-four staff continues with a series of sixteenth notes, marked *dim. e riten. a Tempo.* (diminuendo and ritenuto to tempo).

The twenty-fifth staff is marked *Velle.* (vivo) and features a series of sixteenth notes, marked *p* (piano). The twenty-six staff continues with a series of sixteenth notes, marked *p* (piano). The twenty-seventh staff features a series of sixteenth notes, marked *p* (piano). The twenty-eighth staff continues with a series of sixteenth notes, marked *p* (piano).

The twenty-ninth staff is marked *Velle.* (vivo) and features a series of sixteenth notes, marked *p* (piano). The thirtieth staff continues with a series of sixteenth notes, marked *p* (piano). The thirty-first staff features a series of sixteenth notes, marked *p* (piano). The thirty-second staff continues with a series of sixteenth notes, marked *p* (piano).

The thirty-third staff is marked *Più tranquillo.* (more tranquil) and features a series of sixteenth notes, marked *Piano.* (piano). The thirty-four staff continues with a series of sixteenth notes, marked *Piano.* (piano). The thirty-fifth staff features a series of sixteenth notes, marked *Piano.* (piano). The thirty-six staff continues with a series of sixteenth notes, marked *Piano.* (piano).

The thirty-seventh staff is marked *Più tranquillo.* (more tranquil) and features a series of sixteenth notes, marked *Piano.* (piano). The thirty-eighth staff continues with a series of sixteenth notes, marked *Piano.* (piano). The thirty-ninth staff features a series of sixteenth notes, marked *Piano.* (piano). The fortieth staff continues with a series of sixteenth notes, marked *Piano.* (piano).

The forty-first staff is marked *Più tranquillo.* (more tranquil) and features a series of sixteenth notes, marked *Piano.* (piano). The forty-second staff continues with a series of sixteenth notes, marked *Piano.* (piano). The forty-third staff features a series of sixteenth notes, marked *Piano.* (piano). The forty-four staff continues with a series of sixteenth notes, marked *Piano.* (piano).

The forty-fifth staff is marked *Più tranquillo.* (more tranquil) and features a series of sixteenth notes, marked *Piano.* (piano). The forty-six staff continues with a series of sixteenth notes, marked *Piano.* (piano). The forty-seventh staff features a series of sixteenth notes, marked *Piano.* (piano). The forty-eighth staff continues with a series of sixteenth notes, marked *Piano.* (piano).

The forty-ninth staff is marked *Più tranquillo.* (more tranquil) and features a series of sixteenth notes, marked *Piano.* (piano). The fiftieth staff continues with a series of sixteenth notes, marked *Piano.* (piano). The fifty-first staff features a series of sixteenth notes, marked *Piano.* (piano). The fifty-second staff continues with a series of sixteenth notes, marked *Piano.* (piano).

The fifty-third staff is marked *Più tranquillo.* (more tranquil) and features a series of sixteenth notes, marked *Piano.* (piano). The fifty-four staff continues with a series of sixteenth notes, marked *Piano.* (piano). The fifty-fifth staff features a series of sixteenth notes, marked *Piano.* (piano). The fifty-six staff continues with a series of sixteenth notes, marked *Piano.* (piano).

The fifty-seventh staff is marked *Più tranquillo.* (more tranquil) and features a series of sixteenth notes, marked *Piano.* (piano). The fifty-eighth staff continues with a series of sixteenth notes, marked *Piano.* (piano). The fifty-ninth staff features a series of sixteenth notes, marked *Piano.* (piano). The sixtieth staff continues with a series of sixteenth notes, marked *Piano.* (piano).

The sixty-first staff is marked *Più tranquillo.* (more tranquil) and features a series of sixteenth notes, marked *Piano.* (piano). The sixty-second staff continues with a series of sixteenth notes, marked *Piano.* (piano). The sixty-third staff features a series of sixteenth notes, marked *Piano.* (piano). The sixty-four staff continues with a series of sixteenth notes, marked *Piano.* (piano).

The sixty-fifth staff is marked *Più tranquillo.* (more tranquil) and features a series of sixteenth notes, marked *Piano.* (piano). The sixty-six staff continues with a series of sixteenth notes, marked *Piano.* (piano). The sixty-seventh staff features a series of sixteenth notes, marked *Piano.* (piano). The sixty-eighth staff continues with a series of sixteenth notes, marked *Piano.* (piano).

The sixty-ninth staff is marked *Più tranquillo.* (more tranquil) and features a series of sixteenth notes, marked *Piano.* (piano). The seventieth staff continues with a series of sixteenth notes, marked *Piano.* (piano). The seventy-first staff features a series of sixteenth notes, marked *Piano.* (piano). The seventy-second staff continues with a series of sixteenth notes, marked *Piano.* (piano).

The seventy-third staff is marked *Più tranquillo.* (more tranquil) and features a series of sixteenth notes, marked *Piano.* (piano). The seventy-four staff continues with a series of sixteenth notes, marked *Piano.* (piano). The seventy-fifth staff features a series of sixteenth notes, marked *Piano.* (piano). The seventy-six staff continues with a series of sixteenth notes, marked *Piano.* (piano).

The seventy-seventh staff is marked *Più tranquillo.* (more tranquil) and features a series of sixteenth notes, marked *Piano.* (piano). The seventy-eighth staff continues with a series of sixteenth notes, marked *Piano.* (piano). The seventy-ninth staff features a series of sixteenth notes, marked *Piano.* (piano). The eightieth staff continues with a series of sixteenth notes, marked *Piano.* (piano).

The eighty-first staff is marked *Più tranquillo.* (more tranquil) and features a series of sixteenth notes, marked *Piano.* (piano). The eighty-second staff continues with a series of sixteenth notes, marked *Piano.* (piano). The eighty-third staff features a series of sixteenth notes, marked *Piano.* (piano). The eighty-four staff continues with a series of sixteenth notes, marked *Piano.* (piano).

The eighty-fifth staff is marked *Più tranquillo.* (more tranquil) and features a series of sixteenth notes, marked *Piano.* (piano). The eighty-six staff continues with a series of sixteenth notes, marked *Piano.* (piano). The eighty-seventh staff features a series of sixteenth notes, marked *Piano.* (piano). The eighty-eighth staff continues with a series of sixteenth notes, marked *Piano.* (piano).

The eighty-ninth staff is marked *Più tranquillo.* (more tranquil) and features a series of sixteenth notes, marked *Piano.* (piano). The ninetieth staff continues with a series of sixteenth notes, marked *Piano.* (piano). The ninety-first staff features a series of sixteenth notes, marked *Piano.* (piano). The ninety-second staff continues with a series of sixteenth notes, marked *Piano.* (piano).

The ninety-third staff is marked *Più tranquillo.* (more tranquil) and features a series of sixteenth notes, marked *Piano.* (piano). The ninety-four staff continues with a series of sixteenth notes, marked *Piano.* (piano). The ninety-fifth staff features a series of sixteenth notes, marked *Piano.* (piano). The ninety-six staff continues with a series of sixteenth notes, marked *Piano.* (piano).

The ninety-seventh staff is marked *Più tranquillo.* (more tranquil) and features a series of sixteenth notes, marked *Piano.* (piano). The ninety-eighth staff continues with a series of sixteenth notes, marked *Piano.* (piano). The ninety-ninth staff features a series of sixteenth notes, marked *Piano.* (piano). The hundredth staff continues with a series of sixteenth notes, marked *Piano.* (piano).

VIOLONCELLO.

E.



G.



II.



I.



VIOLONCELLO.

5. 6. Velle.

Piano. *p dol.* *ff*

K.

dim. *pp* *riten. a Tempo* *p*

dim. *Piano.* *Velle.* *pp*

Arco. *Pizz.* *ff*

cresc. *f* *pp* *Più animato.*

cresc. *pp*

cresc. *cresc.*

f *cresc. poco rit.*

L.

a Tempo. *f*

ff

ff

Fine.